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of climate. At the end of each pulsation, the rainfall is supposed to have decreased, only to increase again in the next. But each wave is held to rise less high than the last, so that in the third era, which is still in progress, the rainfall will never reach the point it reached in the first two eras. In support of this thesis he brings to bear a wealth of material, meteorological, geological, geographical, historical, and archaeological. The force of his arguments however, in both sections, is occasionally weakened by sweeping statements which are not justified by the available data. Here and there the data are moulded to suit the argument. But on the whole the material is used in a scientific manner.

Mr. Huntington travelled in Palestine as a geographer, but to him the land was ever the Holy Land. Moreover he is happily not afraid to express his enthusiasm for striking scenery. His personal experiences, though never obtruded, are charmingly woven into the text whenever they may serve as real illustrations.

FREDERICK JONES BLISS.

BOOKS OF MEDIEVAL AND MODERN EUROPEAN HISTORY

Manuel d'Art Byzantin. Par CHARLES DIEHL, Professeur à la Faculté des Lettres de l'Université de Paris. (Paris: Alphonse Picard et Fils. 1910. Pp. xi, 837.)

For years M. Diehl has been known as one of the half-dozen prominent Byzantinists, yet one opens his book with some misgiving. Five years ago, at the first International Archaeological Congress in Athens, Byzantine archaeologists discussed whether the time had arrived for a synthetic statement as to Byzantine art, and the feeling was that there was still too little consensus of opinion as to its limits, its character, and its origin, too little of scholarly analysis and classification of its monuments. Since the congress, however, more discoveries have been made in this field than in the preceding century. New artistic schools have been disclosed. Every year has brought illuminating material or startling hypotheses, for much of which the Austrian critic Strzygowski is responsible. This activity has made the writing of Diehl's book possible. As he says, it is rather a history than a manual: the first attempt at a history of Byzantine art, though another French scholar, Millet, has recently given some important chapters to this subject in the monumental history of art edited by Michel.

There can be no question of the thoroughness, scholarship, perspicacity, and constructive ability shown in this book, cloaked in the interesting literary form so peculiar to French writers. It is a very notable contribution to art history, and all the more important because no style of art has been so maligned, misunderstood, and ignored.

The preliminary chapters on the origin and formation of Byzantine

art show the author to be a convert to Strzygowski's theories which attribute to it an Oriental origin, to the complete exclusion of Roman influence. The elements contributed by Hellenistic and native Syria, by Egypt, and by Asia Minor, recently brought to light, are carefully studied, with the added influence of Persia, and these are all found to focus on Constantinople during the fifth and sixth centuries, in such a way as to justify giving the title "Byzantine" to the finished art of the Christian East. A large part, it must be noted, is assigned to the Hellenistic art of Alexandria. As this theory as to origin and constituent elements is fundamental and pervasive, I cannot but register my belief that the opposition to Roman art as a factor in the situation is so far-fetched and unhistorical that it is not likely to survive. Byzantium as the direct heir of Rome received from her imperial art, and not directly from Hellenic art, her Alexandrian, Anatolian, and Syrian elements, which had already become incorporated in pagan Roman art. Diehl ignores Rivoira's proofs of the architectural dependence on Rome, which undermine the theories he upholds as regards domical construction, building plans, and other fundamental features.

We reach firm ground in the description of St. Sophia, which marks the golden age, almost at the moment when the new art first reached unity. The rich polychromy which henceforth ruled became the keynote of Byzantine art. Aside from figured sculpture, which was soon *taboo*, every conceivable form of art was developed. Far more wealth was expended on it than in Europe during the Middle Ages. The luxury and lavishness of Constantinople were unequalled. The descriptions of the imperial palaces, their decoration and contents, make it possible to partially reconstruct the scheme. The industrial arts were especially rich: tapestries, rugs, embroideries, silk stuffs, ivories, enamels, illuminations, gold and silver work, bronzes, cameos, were produced in enormous quantities. Their portability and beauty made the spread of the influence of this style in Europe quite easy by means of commerce.

The regions where Byzantine art may be regarded as indigenous are Armenia and Georgia, Asia Minor, Palestine, and part of maritime Syria, Greece, and the Hellenic provinces of Turkey in Europe, even including Slavic Servia, and, at one time, Russia. Venice was once almost purely Byzantine territory, and Sicily was strongly influenced at the same time. Domical architecture even penetrated as far as central France, and Germany was affected under the Othos and Henrys, especially in her minor arts—illuminated manuscripts, enamels, gold and silver work. In fact it is difficult to say where the influence ceased because it often took the form of inspiration, leading the arts of Western Europe to new fields of self-expression. Undoubtedly in the choice and development of the themes of Christian art, the Orient furnished at one time or another a majority of the ideas and subjects.

In view of the common opinion that Byzantine art was as immobile as that of Egypt, it is interesting to see how M. Diehl's careful analysis

discloses not only contemporary variations in different provinces, but distinctions of style and ideas at certain periods. After the decay following the century of Justinian (sixth), came the change brought about by the Iconoclastic persecution which brought into play fresh decorative ideas (eighth century). Under the Macedonian dynasty in the ninth century art entered on a second golden age that endured through the next century, with a marked return to antique beauty and models and a unification of architecture under a single domical type, with a tendency toward the Greek cross in plan and far greater slenderness of proportions, picturesqueness, and exterior polychromy. These peculiarities were further developed in the period of the Comneni (twelfth century). It was also now (tenth to thirteenth century) that Byzantine art exercised its widest influence outside its own domains, assisting in the great movement of art in Europe, dominating, especially, the revival of painting in Italy. One of the most novel features is the demonstration that even after the capture of Constantinople in 1204 and the disruption of the Empire by the Crusaders, Byzantine painting had a final burst of beauty during the fourteenth century corresponding in naturalism and charm with the contemporary Giottesque and Sienese schools.

There seems to have been no phase or branch of his theme that M. Diehl has not treated here with extraordinary thoroughness.

A. L. FROTHINGHAM.

Les Chrétientés Celtiques. Par Dom LOUIS GOUGAUD, Bénédictin de Saint-Michel de Farnborough. (Paris: Victor Lecoffre. 1911. Pp. xxxv, 410.)

DOM GOUGAUD's name is well known to students of the Celtic Church by his articles on the subject which have appeared in the *Revue Bénédictine* and elsewhere, and in this, his capital work, which forms one of the volumes of the *Bibliothèque de l'Enseignement de l'Histoire Ecclésiastique*, he has given us the most complete, and at the same time a most succinct, account of the historical evolution, the origin and growth of the Christian Church in the different parts of the Celtic world. The appearance of the book at this moment is particularly happy when the best-known essays on the subject, namely, Zimmer's brilliant and erudite, though not always reliable, articles on the Celtic Church in Britain and Ireland (*Realencyclopädie*, X., 1901; English translation by Miss A. Meyer, London, 1902) and the same author on Medieval Irish Culture (*Prcussische Jahrbücher*, 1887; English translation by J. E. Edmonds, New York, 1891) are, in their English dress, reported to be out of print.

The subject treated by Dom Gougaud extends to the close of the eleventh century, when the religious institutions of Celtic Christianity, which in spite of differences had certain characteristics in common, lost their own religious physiognomy. On this period, which constitutes one of the most interesting chapters in the history of Christianity, much has